

# WISDOM AND DAMN GOOD ADVICE

# Esquire

MAN AT HIS BEST

JANUARY 2011

ALL  
2011  
NEW

THE

OF

## MEETING

## Life

WHAT  
I'VE LEARNED

BY

GEORGE H.W. BUSH

BUSH

ROBERT

DUVALL

YOKO

ONC

AARON

FRED W

RUTH W

ER

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ER

ER

ER

ER

ROBERT  
DENIRO

DANNY DEVITO

JODIE FOSTER

ROBERT

REDFORD

SAMUEL L.

JACKSON

MARY-LOUISE

PARKER

RICKY

SERVAIS

TED

DANSON

JAMES L. BROOKS

ALBERT BROOKS

PLUS

WHAT YOU'VE LEARNED

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**LOTS OF POINTS.**

**NONE OF REFERENCE.**

FROM EVERY ANGLE, THE CTS-V COUPE  
BREAKS NEW GROUND, WHILE THE  
BRAKE LIGHT DOUBLES AS A SPOILER  
TO MAKE SURE IT NEVER LEAVES IT.



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A perfect fuselage, an exceptional engine: Breitling has launched a highly exclusive instrument set to establish itself as the benchmark among mechanical chronographs. A strong, unique and quintessential design. A fine blend of power and elegance. Built to provide maximum sturdiness and functionality, the Chronomet 01 is designed for devotees of great accomplishments. This top-notch sports model is equipped with Caliber 01, entirely developed and produced by Breitling: a reliable and ultra-precise motor with an original and innovative architecture. By uniting refined aesthetics and raw performance in the Chronomet 01, Breitling has redefined the mechanical chronograph.



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Chronomet 01

\$91,160



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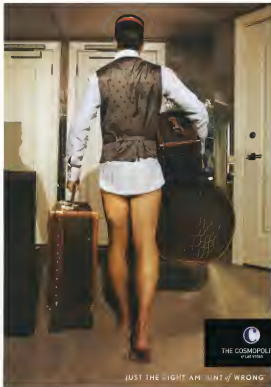
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**EQUUS** **HYUNDAI**

# THIS WAY IN

THE GUIDE TO THE FACT



After enjoying Luke Detweiler's article on Henry Matisse's beard ("The Men That Changed Everything"), I got to the story on Minka Kelly. The picture on page 111 stopped me in my tracks. I may never get to C. J. Chiver's story on the A20-47 ("The Gun"). The next time you cover Minka Kelly, I suggest putting her in the book. *Jon Blistein, Boston, Mass.*

CONTEXT-FREE  
HIGHLIGHT  
FROM A LETTER  
WE WON'T  
BE RETURNING

↓  
"You idiots, I  
look forward to  
my next issue."

I do not know who Minka Kelly is, but the picture on the cover—her hands above her head, the sultry T-shirt. There, even so, her perfect stomach—prones to Star in the Sexiest Woman Alive.

*ELIOTT KRAMER  
Lawrence, Kans.*

DO THEY HAVE THE  
PERFECT STOMACH?  
HOW SOFT ARE THEIR  
T-SHIRTS?

I have seen indigenous women of the Yaqui tribe in Brazil who are a thousand times more sexy. Get your eyes checked!

*WILLIAM HENDERSON  
West Palm Beach, Fla.*

## ESQUIRE SAVES AMERICA

This fall we challenged five anti-Esquire terrorist Larry Ford, Bill Buckley, Bob Felt, Howard and Sarah Goldfarb, and MSNBC's Lawrence O'Donnell to challenge the highest budget. We published their plan of attack, which has our country reaching a surplus by 2020. In November I'll send you a handwritten copy to every member of Congress.

We'll do it. Especially the dollar-per-gallon gas tax, which we've asked for decades. Invited only one glaring oversight: the salaries and benefits for government employees, including members of Congress.

*JIM CHRISTENSEN  
San Jose, Calif.*

**THIS MONTH IN THIS WAY IN:** Your letters appear on 10, 11, 16, and 17.

Your letters will occupy the illustrated page 11. Please us like about Canada page 16. Shows you might like on the 111. (We're not page 16. And a vivid guide to the opening of life—at or from or these people profiled in this year's *Meaning of Life* issue page 17.



## AND THE WINNER IS...

The November issue starts with a big announcement: the naming of 2009's Sexiest Woman Alive. Minka Kelly ("Minka Kelly is the Sexiest Woman Alive").

Minka Kelly is beautiful. Like any woman, she is truly in her most beautiful when she is comfortable and relaxed—in the open air on your cover.

*JOHAN CARSON  
Edmonton, Alberta*



# Something alien to the world of multigrain. Taste.



Everything **pass** with Pringles Multigrain.











When machines start driving machines we'll consider a change.

Computers can measure performance. But computers can't feel. They don't have a pulse. Which is why Infiniti has a Master Driver, recognized by the Ministry of Japan for his extraordinary skill. His sole job is to provide engineers with human feedback. Emotional feedback. One drive in a G Sedan, Coupe, Convertible or the new G25 Sedan, and you'll instantly feel the calm, lasting difference he makes. This is inspired performance. This is the way of Infiniti.



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# MaHB

MAN AT HIS BEST

## THE VOCABULARY

TERMS AND IDEAS YOU WILL ENCOUNTER IN THE PAGES THAT FOLLOW. GREAT FOR CONVERSATION.



Fig. 1  
**MULTI-C.**

LITERALLY "LITTLE MEAT." A MUSHITA IS A GRILLED TACO TRADITIONALLY MADE BY SANDWICHLING MEAT, CHEESE, AND A VARIETY OF GARNISHES BETWEEN TWO CORN TORTILLAS. FLAVOR TORTILLAS ARE SOMETIMES USED. (SEE PAGE 30)

SPAY v. A spontaneous argument over a minor point. Such as a multi. (SEE PAGE 30)



Fig. 2  
**ESCAPE PATH v.** The arc and/or reprieve that two people engage in to end a spat in as civil a way as possible. (SEE THE END OF PAGE 30.)



Fig. 3  
**WINTERIZE v.** To make something appropriate for the colder months—your home, your vehicle, your garden. Also, your whiskey. (SEE PAGE 31)

SEMI-NUDITY n. Unarticulated benefits of sexual activity, such as calorie burn, mental clarity, stress relief, etc. (SEE PAGE 31)

Fig. 4  
Ways and phrases used about never say not. At or at.

bestie  
york  
little bear heart  
this girl's room  
gahhh



Fig. 5  
**season 10 v.** THE THRESHOLD OF TIME AT WHICH A TV SHOW CAN NO LONGER REMAIN RELEVANT. A RU-PRISM FOR THE THRESHOLD OF TIME AT WHICH NOTHING CAN REMAIN RELEVANT. A PERFOR- HANCE, A CAREER THE PANISH PAT. ETC. (SEE PAGE 34.)



→ **packing for Canada v. 1.** Gathering things you'll need with you for a trip north of the United States. 2. Emotionally preparing to set out for any country that is better prepared to deal with a global-warming crisis than the U.S. (SEE PAGE 31)





# WRITERS OF TIME

**THE CHRONOGRAPH** has come quite a long way since Nicolas Rieussec patented a 19th-century device that used ink to literally "write time," making it possible to record exact times at horse racing events. Today the chronograph is a standard feature in many sophisticated watches—a stylish and versatile instrument to measure our fast-moving lives. Here we explore the technological features, handcrafted manufacture, and intriguing history of these fine timepieces.

The chronograph is a timepiece with push buttons and the capability to measure elapsed time like a stopwatch.

Chronographs can be **manual**—wound by turning the crown—or **automatic**—self-wound by the wearer's movement.



A replica of the original chronograph patented by Nicolas Rieussec in 1821. The spring drive from the original chronograph influenced the design of the Montblanc Meisterstück Rieussec.



## THE FINER POINTS

When a craftsman is working on an individual component, the entire job of art can accidentally leave the delicate parts rusty. This is why, during each movement, the Swiss watchmakers of Montblanc hold their breath.

1. POWER TO MAKE IT RUN IN A TYPICAL TIMEPIECE THIS COMES FROM THE TAIL OF A WEIGHT ON THE PASSAGE OF A STRING
2. A MEANS OF TRANSMITTING THE POWER
3. A REGULATING SYSTEM OR ESCAPEMENT THIS CAUSES THE MECHANISM TO MOVE STEADILY AND PRECISELY AND KEEPS THE MOTIVE POWER FROM SLAMMING DOWN TOO SOON
4. A DEVICE TO MARK THE TIME AND MAKE IT ORDER THIS CONSISTS OF THE HANDS, THE DIAL, AND THE STOPPING MECHANISM

# MONTBLANC

## MONTBLANC AND THE CHRONOGRAPH: A BRIEF HISTORY

1821

Nicolas Rieussec patents the chronograph. He is the first to use a spring drive to measure time, and the first to use a push button to start the dial when a button is pushed.

1906

Montblanc is founded in Hamburg, establishing a tradition of European craftsmanship and Swiss manufacturing by hand that continues in this day.

1969

The first automatic chronograph is produced.

1997

Montblanc begins manufacturing its own chronographs in Montblanc Meister SA, in Le Locle, Switzerland.

2008

Montblanc unveils the Nicolas Rieussec Masterpiece Chronograph, its first watch accurately manufactured entirely in-house at the annual luxury watch exposition in Geneva—Salon International de la Haute Horlogerie (SIHH).

2009

Montblanc reveals the Nicolas Rieussec Open Date, a chronograph that defies convention by revealing the wearer and allowing a glimpse inside the movement through two distinct, rotating discs.

## TIMEWALKER CHRONOGRAPH AUTOMATIC

With their clean, architecturally inspired contours, the watches in the TimeWalker Collection are a compelling combination of 19th-century values with 21st-century aesthetics. This classic timepiece will elegantly mark the memorable moments of your life.

NUMERALS, INDEXES AND HANDS ARE PLATED WITH 18K RED GOLD

SELF-WINDING CHRONOGRAPH MOVEMENT SETS AT A PAIR OF 28,800 BEAT-OSCILLATIONS PER HOUR (A 121)

BLACK CALF-SKIN LEATHER STRAP WITH STITCHING IS SECURED BY A STAINLESS STEEL PIN BUCKLE



## THE FINER POINTS

The chronograph device is named from the Greek chronos for time and graphos for write. It is fitting, then, that Montblanc, known for precision in the present maker of high quality writing instruments, should master the art of writing time.

NR A110 Montblanc's 10-year movement



## NICOLAS RIEUSSEC OPEN DATE

The Montblanc Nicolas Rieussec Open Date is a genuine rarity—a modern interpretation of the classical chronograph mechanism with an unconventional stopwatch function. For those who appreciate such a complex mechanical device, the watch offers an unobstructed view of its intricate, magnificently decorated movement.



THE PREDICTIVE QUIZ

# WILL YOU BE WATCHING AMERICAN IDOL?

The tenth season premieres this month. Select your answers, then add up the assigned points.

1. Are you a crowd?  
Yes (10) No (-5)  
Most of the time (10)
2. Do you like cover songs?  
Yes (10) No (-10)
3. Do you like pop music?  
Yes (10) No (-10)
4. Have you ever blantly sat on the edge of your seat?  
Yes (10) No (-5)
5. Love Delishious:  
Last year's American Idol winner (10)  
First Lady Cullen sat on PBS (10)
6. Do you frequently refer to television personalities by their first names?  
Yes (10) No (-5)
7. Is a 16-year-old boy worth a sing? I Can't Make You Love Me, if you think.  
Answer: 50 (each 10)
8. Are you willing to listen to U2's "Beautiful Day" in its entirety?  
Yes (10) No (-10)
9. Are you willing to listen to U2's "Beautiful Day" in its entirety?

10. When it's being butchered by just one singer?  
Yes (10) No (-10)
11. How many episodes of the same show are you willing to watch in one week?  
One (10)  
Two (10)  
Three (10)  
Not just to vote at the end (100)
12. Are you a fan of voting?  
Yes (10) No (-10)  
I vote, and Crystal Bowerwine got a record last season (100)  
Only in presidential elections (100)  
No (10)
13. Who is Simon Fuller?  
The brilliant mastermind who brought American Idol to the U.S. (10)  
The guy who used to manage the Spice Girls (10)  
Don't you mean Bruce Campbell (10)
14. What did you think of *Big Brother*?  
I loved it. (10)  
Not sure that's a 10 on (10)
15. The first two episodes of the American Idol series make you excited? (10)

16. Not a fan of 1-800-TRY-1-200?  
Change the channel (100)
17. How much do you like to sing in the shower?  
A Moment Like This? (10)  
Honesty: Give Paula? (10)  
Bless Paula's "Cher of Angels" (10)  
"Punk in the Ghetto"? (10)
18. How do you feel about *Idol* contestants' placement?  
It's amazing. (10)  
It's amazing, but I understand it. (10)  
I don't understand what they're doing. (10)  
I don't understand what they're doing. (10)



19. Would you consider for every American Idol winner you can name after them? (100)
20. Are you a fan of the 100th episode of *The X Factor* in America?  
Of course, Simon Cowell is a genius. (10)  
What's *The X Factor*? (10)  
I don't know what it is. (10)
21. Are you a fan of the 100th episode of *The X Factor* in America?  
Of course, Simon Cowell is a genius. (10)  
What's *The X Factor*? (10)  
I don't know what it is. (10)

22. We'll get to the next question... right after this commercial!  
That sets so cute! I love when they do that! (100)  
Stop it. (100)
23. Would you like the following songs and your own? (100)  
A Moment Like This? (10)  
Honesty: Give Paula? (10)  
Bless Paula's "Cher of Angels" (10)  
"Punk in the Ghetto"? (10)
24. How do you feel about *Idol* contestants' placement?  
It's amazing. (10)  
It's amazing, but I understand it. (10)  
I don't understand what they're doing. (10)  
I don't understand what they're doing. (10)

Answer Key

1. Are you a crowd?  
Yes (10) No (-5)  
Most of the time (10)
2. Do you like cover songs?  
Yes (10) No (-10)
3. Do you like pop music?  
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Answer: 50 (each 10)
8. Are you willing to listen to U2's "Beautiful Day" in its entirety?  
Yes (10) No (-10)
9. Are you willing to listen to U2's "Beautiful Day" in its entirety?

WILL YOU BE WATCHING AMERICAN IDOL?



100% Always



100% Sometimes



100% Never



Amy Matthews  
host & licensed contractor

@bachelorpad  
on Facebook.com/BachelorPad

Exclusively on  
**diy**  
network

MeHB

FUNNY\*  
JOKE  
FROM A  
BEAUTIFUL  
WOMAN

by Richard

## Sarah Roemer

A blond is watching the news with her husband when the newscaster announces that six Brazilian men died in a skydiving accident. The blond starts sobbing uncontrollably. Confused, her husband says, "It is sad, but they were skydiving. There were risks involved." After a few moments, the blond, still crying, asks, "How many is a Brazilian?"

### ABOUT THE JOKESTER.

It's a good thing Sarah Roemer likes roller. Otherwise, she might not have walked onto the San Diego 2010 where she was discovered by a modeling agent as a teenager. And a few years later, she might not have stayed at the Los Angeles coffee shop where she was approached by the woman who eventually became her manager. Which means she might not have gone on to appear in movies—the George Clooney and the Nicolas Cage—nor on TV where the 26-year-old currently stars on *Project Runway*. The 4'10" star smiles, shrugs, and says, "I've been a comedian, and I've been a line that's a little more conducive to getting out of my apartment. I do much prefer to share people than cross." She says. Maybe it's time to lay off the coffee.

—LAIN BASSINOFF/USA TODAY

\*Due to consequences that make roller funny to everyone



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## TOY CARS FOR AMERICAN MEN

Design is more important than size

IRVING SAM SMITH

If you are stuck in America, you want a few things: a decent hardware store. A clean garage. A meaningful television show about the events of the day that doesn't involve jacking. And while we try not to talk about it, everyone wants to feel good.

Like most summer dramas, this wait sometimes defies logic or practicality. Ever wear a cell-phone holster on your belt? Under the duress of a short Cherilyn's name goes and cell-phone holsters make sense. But both make us feel ridiculous, so we avoid the question. Same with Segways, the official machine of the gym, and the body mass.

Then, of course, there's the big one: We don't do dualy schools.

That's the thing about small cars—they usually make you look small. While fuel economy, convenience, and compactness are important, no one wants to buy something

that make a large fossil hole a jinx house.

And yet for all the failed mannequins over the years—remember the Yugo and the AMC Geacomp—there are some exceptions: the Volkswagen Beetle, which looked like Elton John's suit in showrooms but made everyone. From justices to physicians to farmers, the first Honda Civic, which blew off Detroit's 1980s-esteem and technical superiority to make a chaparral fly. And the Maxx Group, which provided just speed and invulnerability could power anything, including ability of a Union Jack decal to make you look like a colonial coach. These mechanical misfits worked because they were just so like. Some cars, but not the rest of them.

There are asphalt rollers lying in its wake. At the top of the heap is the 140-inch-long Fiat 500 (101-hp, \$15,000, \$8/12 mpg), a classically compact checkered-for-race-to-the-finish member of the same name. The 500 (pardon the left) is a sleek Italian half-jag—getting into the recesses is like stuffing yourself into a Pringles can, but the breeze-mounted floor is fairly and very happy, and corners are attacked up in morning, midday binges. Think of it as Roman *Philae* colorized by a bunch of cracked-out Apple engineers, or maybe a Texas Motors Affairs brochure on file by Lady Gaga. Drive a 500, you're simply a guy who likes style, it's that simple, on so many other levels.

Two other Irish marts, the Mauds (100-lb to 1,400-lb, 20/31-cm) and the Nelson (70-lb to 1,050-lb, 20/31-cm), both had roots from Japan. The Mauds shares a platform with the Ford Parsa but is about 299 pounds lighter and handles. The Scars is essentially a Scars light, with variable buckskin, a plow-like, the Scars's anti-grain on and ribs. Like other adulterates that hang around long of early novelty we are off. You end up fishing around because it makes sense, not be a solid sense.

At the end of the day, there's the greatest hurdle—coming to terms with driving what may seem a used-soon-to-be-replaced car. You'll have to accept that your new grandchild is more of a "road granger." For ordinary people, the stigma is harsh. In the land of the free and the home of the motorist, small, second-hand cars are perceived as equally small status and slight scorn. As with most things, the answer is confidence. Confidence is what you make it, so if you're going to drive little, think large. It takes a big car to pull it off, but if you're insured there, sure as your motor.

**PULSE  
TO THE  
MUSIC**



**Good Florida**  
The Florida is the smallest car that Ford's built here, a 2,225-lb. machine offering up a safe ride and a stronger gas mileage. Florida's 100-hp V-6 engine is a 1994 award winner. In a world where drivers are looking for more power, this is a real one.



**10th**  
**Countryman**  
*A high riding, fine day car even if the Road's white-knuckled with gravel—why all without drive. The Crest is more or less a show like other cars here, but the price is a bargain.*

A promotional image for the TV show 'Shameless'. It features the main cast members in a gritty, urban setting. The word 'shameless' is written in a stylized, lowercase font at the bottom of the image.

SUMMARY

William H. Macy and Emory Cohen star in the hilariously twisted new Showtime Original Series SHAMELESS. The Gallagher boys are not here much in the way of money or rules, but they know who they are—and they're absolutely, wildly, and unapologetically SHAMELESS. Sundays at 10 PM (ET/PT) on Mondays, August 26 on Showtime

Watch a 20-minute sneak peek now at [the show](#)



988 5522

Until now, certain things were so murky they could only exist in the minds of sea-captains and four-star generals.

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*Old Spice*



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**Esquire** Popular Mechanics

BY NATHAN F. FINE, SR. AND FOLIO HOUSE, L.P.

Off Network's one-hour special gives you an inside look at what it takes to create an *Esquire* House. This unique project brings together some of the biggest designers in Los Angeles to transform a six-bedroom family home into the state-of-the-art bachelor pad—complete with stunning living spaces and a media room designed and built by Matt Amy. *Malibu and Los Angeles Remodelers* Thursday, January 2nd 10pm/9c

For more information, log on to [www.dynnetwork.com](http://www.dynnetwork.com)

diy



# THE STATE OF THE BEARD

**Grooming** your beard doesn't always mean shaving. At all times, it's about finding something to do with it. If you're going to have a beard, it should look purposeful. Defined. This whole "I didn't have time to shave today" or "today" look isn't going to make the best of your beard. Only if you just stubbled out of the forest. Or the weekend.

The beard has a lot of power. On a hot day, it can provide with a lot of face camouflage. In extreme circumstances, it can provide warmth or even a place to hold your pencil. Used without discretion, however, it can look sloppy.

When you choose to grow a beard, you're making a commitment. It's not a beard for a week to work at once once a day, and not to be surprised when people take their children from you. While daily it may be a beard, it's not a beard. The most important choice you make when you grow a beard is how long to let it grow. It's not a beard for a week to work at once once a day, and not to be surprised when people take their children from you. While daily it may be a beard, it's not a beard. The most important choice you make when you grow a beard is how long to let it grow. It's not a beard for a week to work at once once a day, and not to be surprised when people take their children from you. While daily it may be a beard, it's not a beard. The most important choice you make when you grow a beard is how long to let it grow.

If you choose to get a beard, it should not look like you got a haircut.

Never let it grow out.

No man should use a product applied to his beard.

Especially if it's called "moustache."

Unless you are pitching in the World Series, there's never a good reason to dye your beard.

The time for any facial hair is now.

So, too, here.

There is little chance that you will find the same as the celebrity whose cologne you just bought.

If you choose to have a beard, it should not look like you got a haircut.

Never let it grow out.

Especially if it's called "moustache."

Unless you are pitching in the World Series, there's never a good reason to dye your beard.

## THE NEW RULES OF GROOMING

Updated guidelines to get you through the year

(BY BOBBY CUTLER)

There is no shame in not shaving.

Especially, however, you may not want to leave out as your counter.

After last year's Pit Marches, find your grooming habits as so long-worth of a challenge. (For more respectful options, see right.)

All this pressure to grow your beard body? Give it a little bit of a lift.

### TWO NEW HAIRCUTS FOR 2011

1. A loose version of the James Dean. Ask for three to four inches on top, tapered out, and will be shorter on the sides. Never slick it back. Use a product like Barber's Best Shave Oil (\$12, medium) to give it a little backwash and hold, and then pull out your fingers through it quickly to give it shape. **Example:** Steve Baker, *Justin Bieber*.

2. An updated high and tight. There's out, but it's classic and seems to be gaining popularity. Leave it three to four inches on top, tapered out, and will be shorter on the sides. Never slick it back. Use a product like Barber's Best Shave Oil (\$12, medium) to give it a little backwash and hold, and then pull out your fingers through it quickly to give it shape. **Example:** Steve Baker, *Justin Bieber*.



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# THREE DAYS, TWO NIGHTS

WHAT YOU'LL PACKING FOR A QUICK WEEKEND AWAY



## DESTINATION THE MOUNTAINS



1. For a day of skiing and a night of après-ski, a filled goose-down jacket is still the warmest thing around. 2. Invest in a good pair of snow boots with an upping sole and a rubber sole that stands up to slush. 3. The darker the pants, the more light they'll absorb and the warmer they'll keep your legs.

**DESTINATION PICKS** For day skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For day skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain.

## DESTINATION THE CITY

If you're not there for quick runs, don't bother packing a suit. Instead, bring an outfit that's both stylish and functional and comfortable. 2. A tailored topcoat—not too long and not too short—is all you need. 3. Brown boots are a classic enough for night and casual enough for day. They also look good with everything.

**DESTINATION PICKS** For the day, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For day skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain.



## DESTINATION THE BEACH



1. Come sundown, a lightweight water-repellent jacket saves off the chill. Plus, you can't waste it on the plane. 2. Cotton pajama pants are the way to go. 3. A pair of flip-flops is a classic enough for night and casual enough for day. They also look good with everything.

**DESTINATION PICKS** For the day, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For day skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain.



## DESTINATION THE WOODS

(OR THE JUNGLE, DEEP IN THE SAFARI, TOO.)



1. You want a cotton jacket that won't tear easily. Make sure it's tough and has plenty of pockets. 2. Because temperatures always fluctuate, layering is key. 3. Invest in a good pair of light jeans for cutting up your legs by wearing shorts. 4. High socks are a classic enough for night and casual enough for day. They also look good with everything.

**DESTINATION PICKS** For the day, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For day skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain.



2. Nike and Bodywork (2) down jackets (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For day skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain. For night skiers, pack a down jacket (2) from Goose T. down (GooseTrench) or a pair of duck-geese (Goose) from Mountain.





PROFILE

## THE JOURNEYMAN

HOW ANDREW BUCKLER GOT HERE—AND WHERE HE'S HEADED NEXT

"At that time of [his] life," says Andrew Buckler, "the only thing that explains why we're still here, particularly after the last two years, is that there is a person, me, behind the label. When all the money went away, and wholesalers were practically disappearing from the face of the earth, it was my own belief—once that said we're going to figure out a way to make this work." And, in some sense, he's right—that Buckler, the line he founded in 2003 with a single pair of jeans, could not have survived two recessions and grown into a full men's-wear operation without someone, somewhere having a backbone (and some balls). But at the same time, his clothes probably had something to do with it, too.

Take the collection in stores now: Buckler cuts Kenzo-style. On the Road as his inspiration, and between the patterned sweaters, flannel shirts, and generously cut coats. If all about American art and heritage and the other muscle and movements that are selling so strongly this season. And that's how it's been for most of Buckler's ten years as a street-brand designer: The urban, high-priced



denim craze of the early Bush years? Buckler was there. The same dandy-cut trend of the mid-2000s? Buckler was there. The designer has a knack for knowing exactly where he needs to be, exactly when he needs to be there, adapting his elegant, slightly subversive sensibility to suit the climate.

And then there's that backbone: "I've always been a pretty fellow," he says of growing up in London. "And when you see a smaller person—that Napoleon complex whatever you want to make something of yourself. You want to get there. Nobody's going to roll out a red carpet—I've had so little and struggle to get where I am." And he shows no signs of giving up the fight: He recently defeated his five made-to-measure tailors here. He's opening more brick-and-mortar shops around the U.S. And for spring, he's leaning behind the flints and exploring the light, layered spaces of 1920s Bauhaus Germany. After that is anybody's guess.

They look so cool (and \$1,200) by Buckler. For more, visit [andrewbuckler.com](http://andrewbuckler.com).

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HAS A DARKER SIDE



ORDINARY BLEND OF PATRÓN TEQUILA AND COFFEE  
COFFEE IS THE FINEST COFFEE

SIMPLY PERFECT.



# ASK NICK SULLIVAN

The Esquire fashion director will now take your questions

I'm looking for an out door jacket that looks just as good in the city as it does on the ski-snow farm. I've looked in catalogs, but everything is either old-rumpled or very bright and technical. Any ideas?

MARK WARFIELD  
Brooklyn, New York

Ah...the rural escape. Back to the country style of keeping your own honey, raising fine children in hand-baked oat-biscuits, and settling down to a life of utter poverty at the buildings—and your equity—collapse around you. Well, that's my dream, saying "The greatest for you is a leather jacket, of either the Bonfatti or the Bonfatti or the Bonfatti variety, and you can buy it now—yes, now, it offers the pleasing promise of comfort, durability, vintage, with alloy studs having even more money as the story and dilapidation but at a reduced price you can get the best of both worlds with the pre-aged leathered-skin Bonfatti International (FIG 2), made especially for J. Crew to celebrate the iconic jacket's 75th anniversary.

A colleague of mine recently claimed that one should never wear a tie with a blazer or sport coat, only with a suit. Is there any truth to it?

DANIEL HANCOCK  
Austin, Texas

David, your friend is probably one of those territorial rebels who wears a hockey jersey under his blazer—and a bearded. In any case, no, there is no truth to it. You might have noticed that a lot of men are going their suits a nut these days, and because of that, the sport coats in the



FIG 2



FIG 3

accident is both a small option—faded with jeans—or dressy with flared pants, a dress shirt, and, yes, a tie. Only thing that doesn't work far too well is when jeans are present.

I really like "jumping hours" wall clocks, where the hour is featured by itself, and the minute hand sweeps from 0 to 60 and turns twice. My dream watch is the Vacheron Constantin Ballwatch, but I can't afford anything near what that goes for. Is there a similar watch out there for less than \$5,000?

YOUNG MAN  
Riverside, California

Jumping-hour watches are complex and therefore usually the domain of high-end brands. But your wish, my friend, will recently be granted to the frog with the affordable priced Don Giovanni Coal Grande Jumping Hour (FIG 1). It's a classic, rectangular watch, with the minutes shown in a traditional way and the hours with a window at 12. All for \$3,750.

Being a short, slim man, ties often look too big, too long, and out of proportion to the rest of my body. Sometimes

I wear skinny ties, but are they formal enough for job interviews and the like?

MIKE DAVIS  
San Jose, California

They're plenty formal, and since your proportions are different from the average guy's, your tie's proportions should be, too. A sure of course. Ties are a fine line between old-school and modern. We don't have to (FIG 4, FIG 5) from Thomas Pink—while avoiding the ties, MacAllen—suspended look that is not wrong.

Could you recommend some high rise calf or knee-length dress boots that are stylish, waterproof, and high enough for me to tuck my suit pants into?

JERRY SOUTHMAN  
Hoboken, New Jersey

No, Jerry, I will not recommend your dress boots. Because you are not Karl Lagerfeld and that is not the Spinal Tap. What you need is a practical pair of rubber Wellingtons, which allow you to march to work through slush ponds without as much as breaking stride.

Got a question for Nick Sullivan? E-mail him at [asknick@esquire.com](mailto:asknick@esquire.com).

FIG 1  
Baroque 19th  
Century  
leather watch  
(1845),  
cavalry  
dress watch  
through  
J. Crew

A PARTNERSHIP TO BENEFIT ENVIRONMENTAL CHARITIES



Leonardo DiCaprio and TAMI Houder have joined together to contribute to the National Resources Defense Council after nearly 40 years. NRDC has led the environmental movement by protecting our planet. I have been a proud board member since 2008. To get involved please visit [www.nrdc.org](http://www.nrdc.org).

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A THOUSAND WORDS ABOUT OUR CULTURE

# IS JAMIE OLIVER THE BIGGEST LOSER OF ALL?

BY STEPHEN MARCHÉ

JAMIE OLIVER CANNOT get over how fat Americans are. On the first season of his hit *NOO Show*, which debuted last year just as Michelle Obama was launching her national anti-obesity initiative—and the ninth season of *ABC's* *Survivor*—was getting serious, the British celebrity chef could not believe that nearly half the adults in Washington, West Virginia, were obese. He could not fathom how much they ate. He was outraged at the quality of the chicken the children were eating at school. And though he literally tried to get the town's residents to eat their vegetables, the West Virginians were back to playing all and "processed-food Fridays" the minute he left. Now Oliver is back for a second season and trying his luck in L.A., where he'll take another shot at convincing Americans to choose austere, pappardelle and seasonal parsnips over a burger with fries. He will fail, of course, not for lack of effort but because he just doesn't get the fact that excessive consumption is woven into our national DNA. Being an American means and has always meant eating too much, even if the likes of Jamie Oliver tell us not to, and even if, as one study predicts, it means the next generation of Americans could be the first to expect a shorter life span than the one before it.



The Lunch Menu Challenge



The Biggest Loser

Oliver means well, and I admire his guts. The guy has sold twenty-four million *Good, Better, Beautiful* and stayed in a dozen television shows in his native country. His crusade to improve school lunches in Britain won a triumph; it changed how an entire generation of schoolchildren eats lunch. One of the bad food they were eating—sugary, fatty, short-skirted government administration hired in bad practices—was against that framework he knew what role to take, the firebrand reformer, a traditional role in Britain. With "Food Revolution," he's trying to transfer that approach to the United States, but anyone who has lived in America knows that the government is not the cause of American fat. Americans are. The obesity problem is social—historical, even—not political. The founding myth of the country, and the most important holiday, is a spectacle of overeating. Expenditure has always involved feasting. The story of the western frontier is the story of driving insane herds of grunts across



Jamie Oliver's Food Revolution



Good, Better, Beautiful



Oliver, before the war broke

But these foodstuffs are now reminders of better times, like the bearded-up factories in Detroit. We used to be able to eat them without consequence because we used to work a lot harder. With five and a half million manufacturing jobs lost since 2000, unemployment still above 9 percent, and many American workers happy to sit at their desks while underpaid immigrants and overseas workers do the heavy lifting for them, many of us are working less, and working less physically intensive labor, than at any time in recent history, and we've got the extra pounds to show for it. Do blame America's gut is a national problem on a massive scale, it is also a clear indicator of industrial, and possibly national, decline.

Which is why having a Brit lecture Americans about obesity is so galling. For one thing, England was recently declared the fattest nation in Europe, meaning Oliver might want to clean up his own house before coming over and criticizing ours. And for another, the English have always seen lecturing Americans as a cherished part of the Special Relationship. And for our part, Americans usually entertain British advice because we know, in some sense, that the Brits have been in our shoes before. It reminds me of how the generals of ancient Rome, riding in victory parades after battle, would always keep a slave holding a crown over their heads and whispering in their ears, "All glory is fleeting. All glory is fleeting." Be we've welcomed British commiseration in America, living moments now to remind us that global dominance—there in the nineteenth century, sure in the twentieth—is ultimately fleeting. Oliver has just, and I think it's quite by accident, cut too close to the bone. It's one thing to be told that all glory is fleeting when you're in triumph; it's quite another when you're struggling to pay your mortgage.

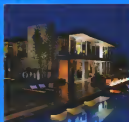


Good, Better, Beautiful

Oliver treats the epidemic of obesity in America as it should be treated—as a public-health crisis—and his approach only makes our own perverse reactions to the growing emergency seem more ridiculous. The first lady wants us all to start gardens—[a]—a lousy suggestion undertaken for a photo op—while fat people keep eating deep-fried butter at the state fair and thin people continue to check the daily postings on [thisisthebiggestloser.com](http://thisisthebiggestloser.com). But if you're looking for a solution to the weight problem, you won't find it on "Food Revolution" or even "The Biggest Loser." Instead, head over to CBS, where its breakfast show has fat-cat CEOs busting their asses over a hard day's work. Because only when we figure out how to get Americans back to work, and how to rebuild a sagging infrastructure and slash the flow of jobs overseas, will the pounds start melting off. W







# HOW A MAN LIVES\*

For the eighth year in a row, we've taken a beautiful home—this time a 1964 house in Los Angeles's Hollywood Hills neighborhood that was custom renovated for this project—and with the help of renowned designers and luxury brands, turned it into the ultimate living experience. This year's house features a revolving sitting area, a three-thousand-square-foot patio, and a six-foot-tall picture of a mouse. What we're most proud of, however, is the money it helped us raise for charity. Although the mouse really is extraordinary.

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## MASTER BEDROOM SUITE DESIGNED BY DIMITRIOS KAMBOURIS FOR SOUTHERN CALIFORNIA

1. The use of a tiled headboard instead of the more traditional headboard is a nod to the house's mid-century modern roots. 2. The east wall covering is made of brick. 3. A large-scale mural that, while much larger than the more famous ones, is a nod to the house's mid-century modern roots. 4. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots. 5. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots. 6. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots.



## MEDIA ROOM DESIGNED BY DIMITRIOS KAMBOURIS FOR SOUTHERN CALIFORNIA

1. Eight custom-made chairs in a rich, deep blue color. 2. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots. 3. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots. 4. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots. 5. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots. 6. The three-screen high-definition "Globe" is a nod to the house's mid-century modern roots.



Esquire

# THE MEANING OF

# LIFE

WHAT I'VE LEARNED

BENNETT MILLER

YOUNG ONG

RYAN REYNOLDS

JOHN M. MATHIS

ROBERT REDFORD

JARVIS PASTOR

MARK LOUISE PARKER

GEORGE H. M. BUSH AND BARBARA BUSH

THEY'RE HERE TO STAY

THEY'RE HERE TO STAY

THEY'RE HERE TO STAY

RICKY GERVAS

FERRAN ADRIÀ

JAMES L. BROWN

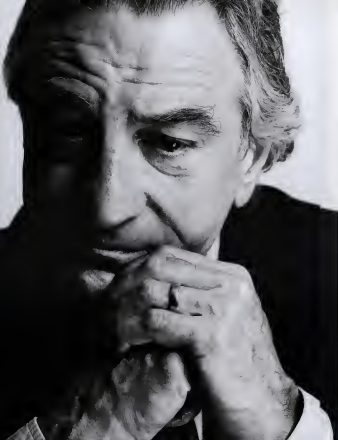
THEY'RE HERE TO STAY

ALBERT BROWN

JODIE FOSTER

## THE ORIGINALS

They are the ones you can't forget. People whose accomplishments and influence are vast—in film, in music, in food, life, and history—but also whose work is unmistakably their own. What they have done and how they have done it, no one else could. None of them is easily imitated, and none will ever be replaced. For that reason alone, they make us glad.



WHAT I'VE LEARNED

# ROBERT DE NIRO

ICON, 67, NEW YORK • INTERVIEWED BY CAL FUSSMAN

OCTOBER 26, 2000

PHOTOGRAPHS BY NIGEL PARRY

- **Those who say** don't know. Those who know don't say. That he lies up over time.
- **Sadness:** If you don't go, you'll never know. I tell that to my kids.
- **Ten years** seems only a few years ago.
- **It's the right choice,** it doesn't take too long to get comfortable in it.
- **Italy has changed.** But Rome is Rome.
- **We made a rubber wall** for the jail scene in *Angus & Thais*. It was hard rubber foam. Banging your head into a real wall wouldn't have been possible. You've got to do it till you're happy.
- **Where to look** at all of my movies came just to do it—just to see what it makes me think, to see what the picture was. But with all the movies I've been in, that would mean watching two or three a day for a month. I don't know where I'd get the time.
- **It's hard** to do to do something. I would consider it very seriously even if I wasn't interested.
- **My definition** of a good hotel is a place I'd stay at.
- **It's a reminder** correctly, there were not many songs at the time. The Godfather was one of the first. So we didn't think about sequel the way we do now. I remember seeing the actors across between Avenue A and Avenue B covered into the early twentieth century. The storefronts, the inside of the stores. The size of it was incredible. You know what you were doing was ambitious.
- **I'll always be** indebted to Francis.
- **When I did *The Deer Hunter*,** I thought, Thailand is such an interesting place. I'll be back soon. But I didn't get back for something like eighteen years.
- **Everybody** can't believe. But at the end of the day, you know Obama's intentions are in the right place.
- **There's a lot** of work to do. You should stand up for this more than that. The president's got to deal with that every moment.



Imagine what it would be like with all the different flavors coming at you, having to compress, to weigh the consequences of one decision as opposed to another. It's tricky. Come to think of it, it's kind of like being a director.

**> Takeaway tell actors** what they go on for an audition. Don't be afraid to do what your instincts tell you. You may not get the part, but people will like your name.

**> From *Jodie Foster*** (see page 92)

By the time I got the role in *Taxi Driver*, I'd already made more stuff than De Moya or Martin Scorsese. I'd been working from the time I was three years old. It's even though I was only twelve, I felt like I was the veteran there.

De Moya took me aside before we started filming. He kept picking me up from my hotel room taking me to different doors. The first time he basically didn't say anything. He would just, like, mumble. The second time he started to run lines with me, which was pretty boring because I already knew the lines. The third time, he ran lines with me again and now I was really bored. The fourth time, he ran lines with me, but then he started going off on his completely different ideas with the scene, talking about crazy things and asking me to follow in terms of improvisation.

So we'd start with the original script and then he'd go off on some tangent and I'd have to follow, and then it was my job to eventually find the space to bring him back to the line three times if the next we'd already learned.

It was a huge revelation for me, because until that moment I thought being an actor was just acting naturally and saying the lines someone else wrote. Nobody had ever asked me to build a character. The only thing they'd ever done to direct me was to say something like "say it faster" or "say it slower." So it was a whole new world for me, because I realized acting wasn't a dumb job. The longer I thought it was a dumb job, somebody else writes something and then you repeat it. *Like, how dumb is that?*

There was this moment, in some other scene where, when I realized for the first time that it was me who hadn't brought energy to the table. And I felt this excitement where you're all energy and you can't sit and just can't sleep.

Changed my life.

**> Jodie told you that?** No, I have no memory. People have comments of things that I don't remember like was, what, twelve? Amazing....

**> If you don't do it the right way now, it'll never be what it should be...and it's true, forever.**

**> It's always the same old story—the line between the money and quality. Do we have to spend this far that? Well, yeah, because if we don't.**

**> If there's no money taken when you're building a bond, people are going to notice and feel cheated out of something. It's kind of like a movie. Cumulatively all the shortcuts and cheats take away from the texture.**

**> Sometimes** if you have financial restraint, it's a benefit. It forces you to come up with more creative ways.

**> If you go to the theater** Nobody bothers me. I don't even get

recognized. I do it a certain way.

**> Couldn't get into the IMAX 3-D theater.**

**> As long as you've got kids, there's gonna be a problem.**

**> I don't know** if I've been taught anything by my kids. Real things are revealed to me. They unfold. Now you're a grandfather! And your kids are giving you advice.

**> It's interesting** when your kids give you advice. I had a conversation with my oldest son the other day. He was saying, "You should do this...and this...and this." Not that I agreed with him on everything. But it was a good feeling.

**> You get older, you get more cautious.**

**> Situations come up** that you've been through and you can see where they're gonna go.

**> Good advice** can save you a little aggravation.

**> Just read my twins here.** They're 5 lines. When I was a teenager, there were less restrictions than I put on my kids. But I know those restrictions are important. Yet they have to have room. It's a delicate balance. You say, it sounded it. How could they? And put that by. With a little luck.

**> I might laugh** more now than when I was younger. I'm less judgmental.

**> With a lot** for me to give one of my father's paintings as a gift.

**> I've kept** my father's studio for the last seven-ten years—since he passed away. I've kept it just about the way it was. At one point I was thinking of letting go. Then I had something of family and friends—you know, to see it for the first time. Videotape it. But I realized it's difficult to put in person than in on video. It's another experience. So I've had to sit.

**> So brave, but not reckless.**

**> No matter what** Marlon did, he was always in a state.

**> Shows you** how powerful things used to be. We had to set up a tripod to videotape my father's scenes in the surviving collection. Because at a little could study his movements. I played it on a little red-to-red.

**> Marlon and I** never talked about our performances in *The Godfather*. What was he going to say? We knew each other. I spent time on his mind with him. But you don't talk about acting. You talk about anything but acting. I guess the adjectives are impenetrable.

**> Yeah, you can make** a few rules. I recently met a couple of people that are a lot younger than me. It's a nice thing.

**> Reality** in this moment.

**> Some people** under it and what it is to create something special, and others are thinking what they can get out of it.

**> I'm going to** read all the books I want to read.

**> I might like** to do things that we were writing. Like sit in a place and just look at the scene. Take a nice walk. Have a coffee. But not create. As long as I'm enjoying what I'm doing, why retire?

**> You go through** a lot of different phases in life. I used to have dessert all the time as a kid. Now I don't eat dessert much. Except when I'm in special restaurants and I tell myself, Well, I've had. I have to have the dessert.

**> Now is now.** The now then. And the future will be what the future will be. So enjoy the moment while you're in it. Now is a great time.

"MARLON AND I NEVER TALKED ABOUT THE GODFATHER. WHAT WAS HE GOING TO SAY? WE KNEW EACH OTHER, BUT YOU DON'T TALK ABOUT ACTING."

—AL PACINO



AL PACINO: JEFFREY M. HARRIS/GETTY IMAGES; MARLON BRANDO: JEFFREY M. HARRIS/GETTY IMAGES

## YOKO ONO

ARTIST, 77  
NEW YORKINTERVIEWED BY  
TIM JORDAN  
JULY 29, 2010

- > It's so easy.** I don't tell you everything I've learned. I have to be careful.
- > John's known** if I've learned so much from people as from events. Events are the best teacher for us. You try to learn from people, there's always some hard to it.
- > You can still be friends,** you can still be in a situation that was not very comfortable to having a relationship with your parents. I do regret that that was his life. It was the only life I know.
- > The beginning** is not all that important at this point.
- > John had** the best voice. The most interesting voice, let's put it that way.
- > Obviously,** it was a very negative thing for me to lose such a good partner. He was very good. He was a very strong and beautiful and generous force for me. But his words and his music are still here. It will still affect people. And that's the only thing they know, anyway, when he was alive. So that's the life of an artist. It doesn't end one. As long as you see what you have created, and what you wanted to share with the world, it's still there.
- > I have a big job** in addition to music to keep his vision going.
- > The most frequent one** that I get is, Can we change the lyrics to "Imagine"—"No religions, no?" The religious people want it.
- > We are all** great now.
- > There was an incredible power** that was against me. And that power, I hope I was able to use it to do something good. Powers are power. It's energy. And if you get big, big energy, you can use that in a good way.
- > It was such a waste** that he had to go when he was young.
- > What is teaching me** is the fact that we have to learn how to turn around negative energy into positive energy. On a very small scale, for instance, people used to call me Dragon Lady. And I didn't answer that one. And one day I said, Thank you for calling me Dragon Lady, because the dragon is such a powerful animal. And thank you for thinking I'm so powerful. From then on nobody called me Dragon Lady.
- > It's a waste of time** to think that if you released a painting and what might have happened if you painted it black.
- > I think John** was a little more negative than I was.
- > It's truth always** possible. Of course. Once the truth comes out, you know, it's all right. We're sure that if the truth comes out that it's not all right. It's the other way around.
- > I go to the park** on Sundays. And I see many pushing babies. And it's beautiful. They don't know that John was the first one to do that. The very first one. No one would be caught doing that before John.
- > I think one of the reasons** that I'm surviving is the incredible negative power that was trying to erase me. It was not the truth that I broke up the Beatles.
- > It was inconvenient,** as an artist, when you're creating things, not to have people like it, not because of the work I was doing, but because it was me. It's just an inconvenience.
- > You can be very wild** and still be very wise.
- > Some is half Japanese and half English.** All these people who have two or three countries inside of them, they need to be mixed up. Now there's so many tribes, it's a society in itself.
- > I still feel** that I'm an outsider. About two days ago I was thinking, It's wrong to think I'm an outsider. I'm just part of the world.
- > You can't always be** in one of someone's talent, living with them.
- > We thought** that we were gods.
- > I just think** it's wrong not to pursue the possibility of anything.
- > John's dream** I would be a widow. Nobody thinks they are going to be a widow. And the minute I was a widow, I started to see what about it to be a widow in this society.
- > Paul, mostly,** is extremely knowledgeable as well. He's just as quick to write songs. He's just different, that's all.
- > I knew Jackie.** But I didn't chat with Jackie. Women are very kind of protective of the situation that they're in. So they don't chat. I didn't express, and she didn't express either. We're part of a very strong system. You don't talk for your own survival.
- > I know** on every individual rule, hating people is very bad. I'll speak up, I might hurt some people. Even if those people may be deserving. Their children, their grandchildren—they don't have to feel that there is something wrong with their fathers.
- > There are** conspiracy theories. I'm not saying I was definitely just a damaged person.
- > There is** a little me this feeling of guilt because I couldn't sing it.
- > Back then,** we didn't know anything really. I look at video and everyone is smoking. It's sort of scary now.



Andy Warhol's 1971 Polaroid snapshot of Yoko Ono.

# SAMUEL L. JACKSON

ACTOR, 41, NEW YORK

INTERVIEWED BY  
JOHN H.  
HICHAUS  
OCTOBER 3, 2008

PHOTOGRAPH BY  
MARCO CROH

You always see him when he needs something. He's on a mission to get some shit. That's what I wanna do." And that was my breakthrough. That got me into Hollywood. It was the perfect marriage of experience and opportunity.

- **I don't understand** how people live without creating. "You know? I don't know how you do one picture a year."
- **When they killed Kennedy**, black people were cheering. Oh, my God, white people are gonna come down and kill us all today! All the rights that Kennedy gave us are going away! So they went as fast as school and said, "Stay in the house."
- **I wasn't one** of those people that was gonna walk around and get upset and get shipped and not fight back. We were doing some kind of crazy things, like making people's credit cards and buying guns with 'em. And because of that, some FBI people showed up at my mom's house in Tennessee and told her she needed to get out of the South so I was either gonna be kicked up or killed. So she came to Atlanta and took me to the airport and put me on a plane for L.A.
- **When I came to New York**, it was hazing. We watched each other, we encouraged each other, we went to auditions together, we rode trains together, and every Monday we had great parties. But it was also a time of, you know, drugs.
- **All of a sudden**, Morgan's gone. Bawls. Then Denzel's gone. The opportunities were there, but I was just never prepared because I was a little bit off, you know? And then when I finally got it together—boom! It just happened.
- **I always wanted** to do a big prison picture.
- **I haven't had** a drug dream in two or twelve years. All of a sudden, I had one, like, two weeks ago. Even in the dream, you're looking at four people! People that you know pop up in the dream and you got this big-ass ball of cocaine in your hand and you stick it behind your back and go, "Yeah, I'm all right." And then you wake up and you feel so bad as if you'd actually done it.
- **I want to be the movies**, a lot when I was kid. That was my job. Saturday mornings, my mom locked me out of the house. I went to the movies at nine in the morning and watched cartoons and serials and the double-feature horror picture, and then I would wait later for the adult stuff. So I love movies that way. So I'll do a movie like *Dead on a Plane*, and I'll do a film that's very serious. And I'll do a comedy because it's there.
- **I've never been** in jail. I've never been arrested. I've never been behind bars. I'm a good son, a good father, a good husband—I've been married to the same woman for thirty years. I'm a good friend. I finished college. I have my education. I donate money anonymously to help when people criticize the kind of characters that I play on screen. I go, "You know, that's part of a story."
- **I wanna be** a scratch gallery for at least one month in my golf career. That's all I want.
- **My dad was** an abusive dad, so it was always important to me that I was part of my daughter's life, and she deserved two parents, which is part of what informs us staying married for thirty years. "Cause everybody has a chance to say, "Fuck it!" and walk away. You know? But you also have a chance to say, "Okay, fuck it, I'm sorry." Even if you're not.
- **I haven't done** a women's job.



# ROBERT DUVALL

WHAT I'VE LEARNED

ACTOR, 78, FAUQUIER  
COUNTY, VIRGINIA

INTERVIEWED BY  
COL FUSMAN  
OCTOBER 4, 2010

PHOTOGRAPH BY  
SHAMUS LAMM

► **Seeing your name** on the list for KP or general duty when you're in the Army is like reading a bad review.

► **What's your writing**, I thought I could do anything.

► **A friend** is someone who many years ago offered you his last \$300 when you broke your guitar. A friend is Gene Hackman.

► **If you don't have** horses in the beginning, you don't grow.

► **Making the first Godfather** was more laughs than making Godfather II. That's because Jimmy Dean was in the first Godfather.

► **Sometimes** I'll be flipping the channels and come across The Godfather or The Godfather II. It's easy to miss it. Let me watch five minutes. Coppola made them so beautifully that I end up watching the whole thing.

► **Coppola always** was telling my mother's crab-cake recipe. He came to my house to talk about doing Godfather III, and I would sit down for him. But I decided, *outta da Godfather III!* It boiled down to money. If you're gonna pay someone twice what you pay me, fine. But five times? Come on, guys! The thing is, when Coppola left my house, he forgot to take my mother's crab-cake recipe. He kept calling, but I think it was more for the recipe.

► **A young actor** once told me, "Where do you do between jobs?" I said, "Habbes, hobbes, and more habbes. It keeps you off dope."

► **Sometimes** working fast is better than waiting, waiting, waiting to get it right.

► **"Have the smell of napalm** in the morning. It smells like victory!" People come up to me and say it like we're the only two people in the world who know.

► **The situation** I get on the street is enough to be flattering, but not so much to be a nuisance.

► **Art is** competitive.

► **When you dance** a song fast, you have to think about it.

► **I met my wife** in Argentina. The flower shop was closed, so I went to the bakery. If the flower shop had been open, I never would've met her.

► **I was in the commissary** about being with a much younger woman at first. She asked Willard Bentley about it. Willard is a very sharp guy. He said to be a bodyguard for Howard Hughes. He said, "Let me tell you something, my friend, the worst thing in the world for an old man is an old woman."

► **You never know** how reality is going to coincide with your dreams. You're optimistic, and you go from there.

► **A herring** is not like a dog. It doesn't love ya.

► **De Niro**, he's not doing these days! Rich guy has his own set of rules, that guy.

► **When I was four years old**, I observed a schoolteacher eating at my uncle's ranch in Mexico. I couldn't even speak well, but I said away together, "Char-mee-est like this!" And I started imitating him. All the cowboys and cowhands were laughing at my imitation. So I guess I've always enjoyed characters.

► **I feel** like our country is just a big giant kid with tremendous talent—like an athlete. A big giant kid that's made mistakes, but there's a lot of potential.

► **Maybe I'm wrong**. But I think if the United States went down, it would be kind of a dark world.

► **Sometimes**, when you look back on it, the 1940s, 1950s, and 1960s movies are some of your favorites.

► **You get** a certain point where you're not kind of weird for that—but you never take that far anyway.

► **Getting together** with friends and holding court over a meal is one of the great things in life.

► **Say hello** to Brenda and let her know you wanted to say hello to him, so he'd ignore you. He had a way of playing anyone with life. You never knew what to expect. Because other times, out of nowhere, he'd reach out to you in a way that was very special.

► **When I finished** Lonesome Dove, I said to myself, I've done something. Let the English play Hamlet. I'll play Augustus McCrae.

► **What he** told me Michael Caine says? "You don't retire. The business retires you." So until they urge the dead away...

► **Virginia** is the last station before heaven.

► **I have** this great house named after Michael—Mansu, for short. When your photographer comes, Mansu will probably try to get into the picture. He always does, that horse.



# AARON SORKIN

SCREENWRITER, 45  
LOS ANGELES

INTERVIEWED BY  
CAL HERSHMAN  
SEPTEMBER 5, 2012

PHOTOGRAPH BY  
TERRY O'LEARY/GRANVILLE

also happens a friend's death, you have to pay some kind of rent.

**↳ Idiosyncratically loved** the love of complete strangers. That's one reason I overlap. I love when sleepers, writers, and valets are happy to see me.

**↳ The only political experience** I've ever had came in sixth grade when I had a crush on Jenny Davis. Jenny was striking everyone after school at the local McGovern-for-President headquarters. So I thought it'd be a good idea if I volunteered, too. One weekend they put us all in buses and took us to White House, the reality suit, because the Nixon motorcade was coming through. We went with signs that said "no more war" or "no more money." I was holding up one of these signs and a 363-year-old woman came up from behind, took the sign out of my hand, whacked me over the head with it, threw it on the ground, and stomped on it. The only political episode I've ever had is the slow hope that this woman is still alive and I'm driving her out of her mind.

**↳ I do not diminish** the incredible symbolic importance of a black man getting elected president. But my experience was a smart guy getting elected president. Maybe for the first time in my lifetime we had elected one of the thousands of smart American president. Instead of worshiping at the altar of a religion and obsequiously making something known by its soundings is their way of praying. They want the money, they want the girl, they want to get to Philadelphia—don't matter. And if they can't do it, don't even better.

**↳ Whatever the obstacle is**, you can't overcome it like that or the saddest is going to say, "Why didn't they just take the other car?" or "Why didn't you just go to bed?" The obstacle has to be difficult to overcome. And that's the challenge of just you being everything on—the tactics by which your character tries to achieve their goal. That's the story that you end up telling.

**↳ Oh, follow** to get a *Free Good Men* back. I feel like there isn't a scene where, if I could have it back for half an hour, I could let give you a better scene.

**↳ I keep thinking** that I graduated from college a couple of years ago when it was exactly 1993.

**↳ You'll be able to say** "motherfucker" on network television before you'll be able to take Guy's name on a visa.

**↳ When you're a kid**, you get a little more elbow room and you walk with a bigger stride.

**↳ Except when** I didn't know any, money has never been that big of a deal to me.

**↳ A friend** is somebody who says the same things to your face that they would say if you're not in the room.

**↳ By the way**, you don't have to occasionally always enjoy being with your friends. It's possible to have friends that drive you out of your mind. Don't you have friends that you've had a nice you were a little bit? And you constantly have to explain to people who've just meeting him. "I've known him since 10th grade. He really is a good guy. Trust me. Really—he's got a heart as big as his brain."

**↳ I had this** if I'd gotten married once a year, every year since I was twenty-five, there would never have been the same five premises twice. Two new people would always be coming in. My brother is a constant. He would say.

**↳ There are these sleepings** along the way of getting older. The first is when the Playmate of the Month is younger than you are. Suddenly you're starting to feel dirty because you're twenty-three and she's nineteen and you really shouldn't be looking at her picture.

**↳ The next thing** that happens is professional abilities are younger than you are.

**↳ The next one** and managers are younger than you are.

**↳ And finally**, the last one that happens. I'm the same age as the president of the United States.

**↳ When I'm done** with an episode of television, I feel euphoric for about five minutes and then I'm happy.

**↳ Always/finally** realize is that you haven't started yet.



# MARY-LOUISE PARKER

ACTRESS, 45, NEW YORK

 INTERVIEWED BY  
**CAL FUSSEMAN**  
 AUGUST 4, 2011

- ▶ **I wish her to put my teeth in a pie at the end of the day** (as Twilight)
- ▶ **Reading is something and running is something** are the same thing
- ▶ **Given [my friend] of being that somebody liked my work** I'm not for everyone. If I were a beer, I definitely would not be a Budweiser
- ▶ **Assault is the perfect food**. It's so inhaled. So rich. There's something sexual about it. You pull it and then you have to scoop out the rest and kind of lick it. Assault makes everything better. A burger. Assault. It's support. It just backs everything up
- ▶ **I'm sorry, but, I'm—** as a qualified apology is not an apology. I can forgive most anything. But I won't forgive anything if it's defended. That's just not me
- ▶ **Being honest** is the goal, I can scribble to a pretty deep level. But what you get today is not necessarily what you'll get tomorrow
- ▶ **Being honest** has a certain element of drama
- ▶ **Be not jealous**. I would expect a man I'm with to look at a beautiful woman. If he doesn't, he's trying to hide something
- ▶ **The most awesome** who's clumsy and doesn't read, and because of that it won't work. But then you meet a woman who's clumsy and was a read, but she's just right for you. The two can have the same features, but some ineffable alchemy allows you to forgive the right one anything
- ▶ **My parents** taught me how to be a parent. But I'll never live up to it
- ▶ **It's important** that I'm enough guy. It's kind of an admission of fear. If I have to ask for help—or even kindness—that if it doesn't come, at some point I snap and demand it
- ▶ **I read your journal**. I can respect that. Good for you. Everybody would read your journal. But how many people would tell you that they did?
- ▶ **Your journal** has probably been read, I've got news for you
- ▶ **I ought to be getting in the hot tub**. Can you still talk to me in the hot tub? Would that be weird?
- ▶ **I never feel** more useful than when I'm making my kids a bowl of soup
- ▶ **My daughter** made an amazing jump as the poet the other day. I said, "You're so brave." She said, "No, I was scared." I said, "It isn't who just is brave. If you weren't scared, you wouldn't be brave at all. You'd just be dumb."
- ▶ **I'm not** confident the rules to make them fit my own needs
- ▶ **I've not** gotten off if there are no Mable in my tank
- ▶ **At a certain point** you know the last chapter, and you don't want to have to write it
- ▶ **There's always** going to be somebody worries, pretties, etc. It's better to appreciate it instead of being threatened by it or defending yourself against it
- ▶ **It's usually** undervalued
- ▶ **My kids have taught me** that I'm not as good a person as I like to think I am, and that I'm not as bad a person as I sometimes think I am
- ▶ **People who** show up and don't leave their lives or cause to without an idea just can't be taken seriously
- ▶ **We have almost** dry in the house. We buy a bunch of bottles from the deli, pour them in the bathtub, and then pour them. We've also done Dill Day. We put on mustard and burn paper disks. I haven't figured out how to do Van Gogh Day
- ▶ **It's nice to have** the luxury of not being overburdened with self-image
- ▶ **There's this** is watching. A silver Roadhouse and then having some chicken salad. That can be thrilling
- ▶ **When much** even still to write something thoughtful that is just to mean
- ▶ **Why do actors** end up with other actors? When did we they just meet other people? Somebody who works at Macy's might go out with somebody else who works at Macy's, right?
- ▶ **No regrets**. But there have been things that are worth regretting
- ▶ **My mother** asked me, "What happens when we die?" I said, "Nobody really knows. Since people think that the spirit"—and he stopped me. "What's a spirit?" "Well, it's apart of you that doesn't change and people think that some part of it lives on." He said "Here's what I think. I think we go into the ocean, we wake up on a desert island, and Georgia O'Keeffe finds our bones and then she paints them." And I said, "I'm going with your version."



# GEORGE H. W. BUSH\*

FORMER PRESIDENT, 41,  
AND FIRST LADY, 48,  
RON MCMURKOFF,  
MAINE

INTERVIEWED BY  
**A. J. JACOBS**  
SEPTEMBER 10, 2010

PHOTOGRAPH BY  
CHRIS RUCK

*down, so we sat down, and the rest is history. Been sitting down for sixty-five years.*

**» Never did learn to write.**

**» Barbara made:** *I think you ought to treat your spouse like you treat your friends. The closer your friends, you make sure they're taken care of, and spouse comes second. I think you ought to treat him like a friend.*

**» It's been pretty easy.** *You might not know that, but that's not that difficult to live with.*

**» If you reach 75 percent of the way, it's a perfect match.**

**» Invited:** *I'll say eighteen birthday to signing. My dad wanted me to wait two more years. But he was all for it.*

**» We enjoyed:** *of you. I think that was the only time you ever saw your father cry.*

**» He took you down:** *the station today goodbye. And off I went. Was nobody in the Navy. It was different then. Miss everybody wanted to serve.*

**» Your mother:** *was physically not eligible because of her eyes, and it killed him.*

**» Two weddings:** *at the high school chapel at Annapolis. And somebody came running across the aisle and said there's been an attack. The next day, December 8, they convened a special chapel service. The headmaster, a tough guy, said, "All right, when you hear that Star-Spangled Banner played, I want to see you guys standing at attention. I don't want you slouching in here like you've done here all the time." Never forgotten it.*

**» Invited back:** *to Chicago June 8, 2008. They said, "This is where your place went down. It was very emotional for me. You go to the hotel room and there are all these Japanese kids with flags—" "Welcome, welcome."*

**» Later:** *I remember a lot of the details. Also, thank you mother—"Nobody likes a braggart, George." I'd be there and look at the car out there. So beautiful.*

**» Was offered:** *a job on Wall Street by my uncle. But I wanted to get out. Make-it-on-my-own kinda thing.*

**» You told me:** *that you sat on the subway and realized you wanted to work with something you could touch, not Wall Street.*

**» Well, I don't remember:** *that. But I could well have said that back then.*

**» I'm going to do one more possible jump.** *My sixtieth birthday, June 12, 2014. I think a better when they let me do it solo. Now I go around to some guy. My third-to-last jump, they said, I don't think you should jump today. I said, What are ya, worried about an old guy? They said, Well, how about a random jump? So I did a tandem jump. I've been doing it ever since. But the solo is much more fun.*

**» The USG:** *George H. W. Bush is a great thing in my life. I'm missing. A great honor. The difference between this and the old career when I was pilot is unbelievable. Five thousand people in it—it's like a city.*

**» Get back:** *it's always very pleasant. I was the first one to have my contact.*

## \*AND BARBARA BUSH







Photo by  
Alicia Adams  
for the  
Los Angeles  
Times

# TED DANSON

WHAT I'VE LEARNED

ACTOR 43,  
LOS ANGELES

INTERVIEWED BY  
CAL FISHMAN  
SEPTEMBER 14, 2004

PHOTOGRAPH BY  
JEFF MINTON

**Absentminded someone who will allow me to be a really bad friend and not hold it against me.**  
**My job as Larry David's show is to make him intensely Larry, to make him as Larry as I can so he could possibly make Larry. But him into a career, but him in—so that the explosion is bigger.**  
**Comedy has to be rooted in sadness or it's worthless to me. Sam Malone, the alcoholic....**  
**My lessons didn't come as my father's lessons. Like all good lessons, they were learned from example.**

**I grew up in Flagstaff, Arizona, without a television or any connection with pop culture.**  
**My father was a divorcee and a museum and research center. Many of my friends were Hopi kids, which meant I'd go to their villages and houses. They'd dig and dance to their gods the way they'd been doing for hundreds of years. So I was blessed with tolerance.**

**> Courage is something I don't know how much I have. You can't plan for it. You either do the right thing or you don't when the moment comes.**

**> If you've got integrity, it will amaze you very hard when you back up.**

**> If you don't have integrity, you'll go on for a very long time beating the crap out of people, robbing, stealing—and there's nothing inside you that'll fix you what you're doing is wrong. Life won't even bother to stop you.**

**> To grow up knowing you're loved is astounding. It's a huge gift to a child.**

**> The only reason I take a celebrity to go to meet interesting people.**

**> You want to know who you are in the world for real? Hang around with your kids. They don't give a rat's ass what you do for a living.**

**> The secret to our marriage? We laugh a lot.**

**> Your kid turning out to be a success for you. As a parent, they're out of your control. You never had control anyway. But now it's really clear that you need to prep—because that's all you've got.**

**> A good secret is one that doesn't let you go. "I got it!" on page 5.**

**My wife has known Bill and Hillary Clinton for thirty years. Bill is like her big brother. It's not as much the president part that strikes you about him, as he is so remarkably bright. They're both so powerfully bright. Their great joy in life, the thing that binds them together, is that they love to be things. It's just a joy to be around them. We laugh and talk about kids and life and movies—it's not what you'd think.**

**> Anything great can be used as a weapon.**

**> When you're not alone and you're part of a crowd, then it's kind of like, "Well, what's next?"**

**> Everything that I thought or believed in, went flying out the window in the face of the stark realism of my mother dying. I really have no idea.**

**> We could continuously fish out the ocean while at the same time environmental damage caused with the bottom of the food chain. There are so many stresses on the ocean that we could literally collapse it if we're not careful.**

**> Look, once you out of this show, that's not the game plan. We all do. So nobody's going to get an award for saving the planet and get to live forever. Okay, then, let's manage the problems with a genius and hopeful heart. Because it doesn't matter if we know it. It's not like this is a desperate game where if we win, we won't die. We all die.**

**> Why isn't that we can make our sandwiches together, walk our dogs together, roll up our sleeves and make something in our community better, but as soon as we talk about ideas, who there is religion or politics, we become aggressive? I can't stand what looks more like the selfish, shameless rightness for right. They cannot stand my liberal data data. And we will fight to the death. When only two minutes ago we were making sandwiches together.**

**> Can I have no money games as I'd like Okay Three. Jesus of Nazareth, Muhammad, and Buddha. We'll have some graphics—something simple and easy to digest. A little green tea. I'd say, "Well, let's talk."**

**> To be hard as few actors by Larry David is like being an Oscar's nemesis.**

**> Your children may run on you. Your wife will fire back at you. But if you're not kind to your dogs, what can they do? A really big rat or how kind a human being is comes with how well he treats his dogs.**

**> Putting me: the perfect outlet for a guy like me, who's always wondering what it's like to be you.**

# WHAT YOU'VE LEARNED

## THE COLLECTED WISDOM OF ESQUIRE READERS 2013, UNEDITED

• **You can't always hold yourself to the expectations that you hold yourself to.**  
—Chase Ryan, 24, Jacksonville Beach, Fla.

True friendship is when you'd go to jail for a month so your friend doesn't have to go to jail for a year.

—Joseph Carpenter, 45, Westport, Conn.

NEVER BUY A CHEAP GARDEN HOSE.

—Sean Petrus, 31, Atlanta

• **Being out of work for a while, even in 2013, taught me chemistry, biology, and persistence. But it also really sucked.**

• **It's counterintuitive** I used Coconut blend in the coffee maker, do not say, "Hey, it smells like a strip club in here."

—John Hollander, 42, St. Louis

Everyone wants to be unique. Unique, like everyone else.

—Bernard Zeff, 31, Montreal

• **Chances are, if you're using a pay phone, things aren't going well.**  
—Joe Johnson, 25, Lexington, Ky.

• **When ironing a shirt, forget the part that tucks into your pants.**  
• **Without chorizo, scrambled eggs lack glamour.**  
• **Hang at least one abstract painting on the wall.** It could persuade the liberation of your spirit.  
• **Nice cleavage is not crucial for a good relationship, but it helps.**  
—Monroe Stone, 63, Santa Vista, Ariz.

• **Newsies** is a polygraph. The needles go all bent, and then they ask you even mean questions.

• **Say like** no one's watching. Undergo interrogation like it's some game show.

• **The fact that somebody** lily @ the cat isn't an argument for not being curious, it's an argument for not being a cat.

• **How much of your "to do" list** is really a "to have done to me" list?

—John Alexander King, 60, Washington, D.C.

NEVER EAT AT A CHAIN RESTAURANT WHILE ON VACATION

—Cary Smith, 26, New Orleans

• **When people with money** try to cloak their insecurities with money, it actually makes those insecurities come out blinding. You can't sell them though.

• **Don't completely** lose your head until you have it. At some point, you'll look back on your twenties and think, God, I wish I had that head of hair now. This years of unnecessary anxiety.

• **People who are unemployed** are boring. Aging, interesting—there's always someone who does what you're trying to do better than you. I'm like a bad movie doing a bad Al Pacino. I rather watch Al Pacino.

• **Always think** football. You are adept to an off-sport pitch.

—John Calavita, 34, Newport Beach, Calif.

• **It's better** to leave two hours earlier or two hours later than to lose your life to traffic.

• **Get in shape** to play. Don't play just to shape.

• **My woman** is smarter than me, smarter than me, and within six months would be just fine without me. A much better life to my attention to life in general.

—Russell Bryan Jones, 64, Santa Cruz, Calif.

NOBODY REMEMBERS TO CHECK YOUR EJECTION SECTIONS ONCE THE RESULTS ARE IN

—Jim Norsey, 62, Atlantic Beach, Fla.

• **The best inventors** are engineers and fake engineers. Or people who tell you they have the secret now to you.

• **One of the saddest things about America** is that we're too much in a hurry. When is the last time you stopped to look up at the moon?

• **I have a goal** in life to raise \$1 million for a charity. I don't know which charity yet, but I do know that when I find the right one, \$1 million will not be enough.

• **If you can't get** laid while playing YouTube's greatest hits, you never will.

—James H. Smith, 21, Des Moines

• **There is a direct** correlation between the amount of public people will forgive and the size of your business.

• **Few women understand** this. Get yourself an extensive collection and make it known that you don't need any gifts.

—Adrian Quick, 27, Sydney, Australia

Don't ever throw someone under the bus. Not literally, not figuratively.

—James Graham, 31, Missouri

• **Get a delicious** Corned Beef Cabbage.

—Matt Lewis, 25, Raleigh

Newer, ever ask her if it's that time of the month.

—Bilal Largent, 25, Providence

• **Of all the things** I've become attached to, the most I regret to myself is that the greatest regret.

—David Ruby, 30, Tacoma

• **If someone** gives you a back scratcher, your back will begin to itch more.  
• **Religious or not**, no one going through a tough time minds hearing the words "You're in our prayers."

• **If you flatter** an older woman, she'll usually see right through it. But it will always work.

• **Sometimes the "before"** is better than the "after."

—Brian Gotta, 46, San Diego

SOMETIMES YOUR NEIGHBORHOOD BAR FEELS MORE LIKE HOME THAN HOME.

—Derek Gale, 30, Chicago

WHAT I'VE LEARNED WHILE UNEMPLOYED

BY MICKEY CHAPATTE

33 • SAN DIEGO

• **Two months** is a very long time.

• **Every time** a right-wing asshole on TV talking about how the unemployment could get paid but they don't because they are getting paid not to work. I want to throw something at the TV. But I can't afford a new one.

• **I now understand** why some people never want to retire.

• **I always took** pride in the fact that I was not one of those guys whose ego was tied to his career. But when I lost my job, I was amazed at how much my ego was hurt.

• **Having two kids** in college is not a good time to be unemployed.

• **I went back** to coaching because I had the time and I wanted to give to others.

• **I was reminded** how much the kids like to me.

• **Thirteen- and fourteen-year-old boys** do not care if you have a job or not, they just want to be coached. They want you to treat them like the young men that they're becoming, and it helps if you're a little less than a young man.

• **There are people** who are worse off than I am.

• **Wearing shoes** under your work is good as real power.

• **The idea** that comes to you or you feel only it's always worth getting up to write down. No matter how much you read and yourself to remember it in the morning it won't come again.

• **If you have** been and before—probably by a subconscious—but the voice in your head that seems the least to lose with what you think you understand of the world is the most worth listening to.

—Joel Brooklander, 34, Brooklyn

JUST BECAUSE IT'S IN STYLE DOESN'T MEAN IT LOOKS GOOD ON YOU.

—Dana Schwartz, 25, New York

• **Never read** that you should always own trip writers, because those are the couple of books that mean more to them than they would to you. I don't know if that's true, but it's never thought.

—Chris Gaynes, 25, Brooklyn

# DANNY DEVITO

ACTOR, 48, LOS ANGELES

INTERVIEWED BY  
CAL TUSSEMAN  
SEPTEMBER 27, 1993

- the beach from blinker edge to blinker edge. When you do people get used to you.
- **I always wanted a swimming pool.** The kind where you put your nose in the yard and dive in. As a kid, you'd dig a hole, throw in some water, and get a pool jet. That was, like, the thing in New Jersey. The first thing I did when I started was starting rolling was look for a place with a swimming pool.
  - **My father came up through the Depression.** He was like a hebeifer a long time, on a bright cat, traveling through twenty-one states. He whole attitude was, there are three sides to every story, so you gotta make sure everything is accurate before you commit.
  - **I never had a problem being bullied.** I think it's an important thing for kids to know. Here an equalizer with you. The guy who says, "You're nobody gonna touch Danny?"
  - **When you were a kid, you used to hear, "They can allow a certain amount of rat parts in a hot dog."** What do you mean you can allow a certain amount? Who says, first of all? And what are you talking about that there's rat parts in my hot dog? Are you looking at The Food and Drug Administration allow it? What? Who gives them the permission to allow rat parts in my hot dog? They say, "Well, there's no way to get them out." Well, who put them in in the first place?
  - **Comedian.** There's a story about Salvador Dali. Everyone was waiting for him to come to a lecture, and he's late as usual. People are standing out in front of the hall, a line of like three people pulls up, and it's filled with cauliflower. And Dali is packed in with the cauliflower. That's how he felt.
  - **Wasn't Jewish.** I am Catholic. It's always worked well. We do the orders and the Christmas tree. We have the menorah and we have the menorah. But we don't do things like Lent. We've never fasted when you're supposed to in the Jewish religion. We only do the fast stuff. We took away the burning in hell part.
  - **If you're going to have kids, there's only one way to go.** They have to know they're the most important things in your life, and once you're doing that, there's no way that you could not learn from them, because they just give you stuff consistently.
  - **I guess the struggle of life has really done in everybody what's got you kind of altruism in their hearts.** Nobody's ready to get their balls cut off for what they believe in, is anybody out there with his dick on the line? What?
  - **On the other hand, why would you be a politician in Mexico?** That's a short lease on life.
  - **It's not anything you can put your finger on, because you can never know what Jack Nicholson's thinking.** Sometimes we're so long and you just have to go along for the ride because he's always going somewhere.
  - **A good part for Arnold would be a boutique Interlocutor guy.**
  - **Yeah, I've been to the Leningrad Tower of Pisa.** It's a tower, and it's leaning. You look at it, but nothing happens, so then you look for some place to get a window.
  - **You have to give people permission to laugh.** That's why they would always out to be because in the sound and Hardy movies.
  - **Karl Lagerfeld was a homosexual.** Why is he afraid of that? Why does he become one of those guys who stands in the way of gay rights?
  - **Comedian to the point to do it again? Anybody?** Let's see... Enrico Caruso. I'd want to put him in a little pants with him and talk about his life. I'm a big fan of opera. So I'd also like to have Verdi in the table. I would be really in terroring because he was tormented by his father. They say that when he played, he was like the devil. I would throw him in there because it would make it so interesting. I don't know if he was a necromancer, but wouldn't it be nice to have them Presley over? And, of course, Nietzsche. Maria Callas. Leonardo da Vinci. Piffini. It's okay to have a big table, right?



# RICKY GERVAIS

COMEDIAN, 49, LONDON

 INTERVIEWED BY  
**SCOTT KAUF**  
 MARCH 26, 2010

- > A new threat:** *manic concern that the doctor says, "Don't be so stupid."*
- > My new career:** *I've felt freer, less inhibited, because no one knows my ambitions. They don't know what I was trying to do.*
- > My new career:** *I have someone in TV or a comedian called a "persona," I think, Madonna lost motherhood. You mustn't put me as someone as great as Larry David alongside Newton.*
- > Newton couldn't kill a yak:** *He'd had every loss, but he had other things to his how to laugh before The Office. I put everything into it and I never enjoyed it—until I found what was making me feel not overcompensating.*
- > We've got a little bit of David Brent in all of us:** *We all sometimes make popularity with respect. We all want to be liked. We all wonder whether our perception of ourselves is exactly the same as the rest of the world. And we all want to feel that we belong.*
- > The only thing I ever demanded was death:**
- > Stand-ups:** *the last bastion of safe reason on outside the novel*
- > I never forget that I'm still a real person in the real world:** *I never completely suspend my disbelief for art.*
- > I love Laurel and Hardy:** *I love them because they're precious. I love them because even though eventually the comedy comes from them saying, "I'm with that, I'd be better off with a gun," you know they wouldn't. You want them to fucking bug. They feared the DDA for comedy, and it hasn't been improved upon.*
- > The funniest person you know isn't a comedian:** *It's a friend of yours or a family member, because of the absolute wealth of input you have together, like two-way connection.*
- > Americans are told they can be the next president of the United States:** *In Britain, we're told, "It won't happen to you. Don't be stupid. Don't worry."*
- > Humanity:** *we are crows like the British. A crowsong saying "you're" is the nearest thing.*
- > I'm overwhelmed with feeling when I rock a motorist or a dolphin, or when I think of how amazing evolution is:** *I just know that it won't be by design, that's all. And I know that when we die, we're dead. But love isn't an illusion.*
- > Hello to you:** *That's my hell.*
- > After The Office,** *the check came through, and it slightly ruined it. Because I didn't want it to be named with why I was proud.*
- > I like a giant pink room:** *we've got. The whole house—you press a button and steel shutters come down on every window. I have good security. It's fundamental. And we're in the nicest neighborhood in London. You never know.*
- > I'm not paranoid,** *though. It's more to do with comfort, privacy, security. Fundamental. You can't enjoy your life if you're worrying about other things.*
- > I think I'm giving the wrong impression—the shutters make me look like a mental case:** *They just come down over the windows at night, on the inside. When we go to bed.*
- > I don't want to impress people:** *I wouldn't cross the road to talk to a woman there to be a strict dress policy at my club. I want to go, "You can't come in. You can't like this. And I don't want you to like it."*
- > I don't like it when a couple say, "I don't like the money."** *I don't like it when they go, "I'm just being honest." Okay. But—now I can't meet you with this other group of people that he never let me down. Neil Young, he's never let me down.*
- > Music is still to me the greatest art form:** *I'm so over it. A chord can make me feel sick.*
- > Intelligence is closely linked to violence:** *the natural evolution, because we were born without arms and claws and teeth. So we had to work out ways to live and to kill, and we were great at it. We're the best at it.*
- > If you're going to try serial killing,** *do it properly. Don't just kill 'em. Kill 'em, fuck 'em, eat 'em. It's not a judge and you came to me and you'd killed twenty people, I'd say, "Did you fuck 'em and eat 'em?" and you said, "No." I'd say, "Get out of my fucking courtroom."*
- > There's a gym in my house:** *The thing is, though, I'm only trying to live longer so I can eat more cheese and drink more wine.*
- > There are policemen:** *They're getting what they want, though. I've got to throw them away soon. Nothing bad. They're clean, and they're comfortable. Who are we trying to impress?*



Gervais keeps the shutters closed, January 10, 1992  
 Gervais, Gled of London, 1992  
 Gervais (December 1992)  
 The Ricky Gervais Show (an  
 expanded edition, released  
 in January 1992)

# FERRAN ADRIA

CHEF, 44  
BARCELONA, SPAIN

INTERVIEWED BY  
GAL FROSSMAN  
OCTOBER 10, 2010

**► Could you imagine people eating a painting—if they could introduce a painting into their bodies? It's probably the artist's dream, and we have the opportunity to do so.**

**► From the beginning:** I asked myself the why, and I can't think to ask myself.

**► If you study at the French Culinary Institute, you're at a very good school. We'll probably learn a lot of things. But maybe too many in order to change things. If this is so good, why do I need to change it?**

**► Yes, it's true, we entered on the pump into a tunnel and blew it up. It was a pretty phone that we went through. People have this image of us being polite and serious. But normally, we are quite crazy.**

**► Oh, that's easy.** Don't think of the watermelon as a watermelon. Think of it as a tomato. From this point, chew, cook it. It's very fleshy fruit. Obviously, you need to have a big piece. Prepare portions and, instead of rice, complement it with the watermelon.

**► People used to understand.** If they go to a show on Broadway and find seventy people working but only fifty spectators, how much would it be the ticket cost? That's what El Bulli is about. There are seventy actors who are playing to you fifty spectators. Is the price expensive? It's relative. How much does a normal dinner at a five-star hotel restaurant cost? It's around 100 dollars. It's the same as El Bulli. But you can also think of it the way I see it: How much would it cost to eat something that nobody else is eating?

**► Two million overvalued requests** and eight thousand seatings is simple. Imagine if you were driving a taxi and there were twenty people around your cab trying to get in. You can only fit four. What would you do?

**► One of the reasons** behind transforming El Bulli into a foundation is this: My life has become about getting somebody stable.

**► I never even dreamed** of being a chef, and that's the saddest part.

**► Somebody who's doing** an avant-garde discipline is hardly ever happy. The reason is that their search is to do something to do with the event guide—and they can hardly ever get there. The difference in the story here is that we weren't looking for that.

**► Yes, I learned** why God did not want me to like bell peppers. It's necessary that there's something I do not like.

**► If there were** fifty different products that I didn't like, that would be a problem.

**► There are at least** a different possibility for a foundation in food. Where will you start? That's what we think of as the second phase.

**► Salt is the very product** that changes course. There's a big difference between food that has salt and food without it. If you don't believe that, ask people who can't eat salt.

**► You need an entire life** just to learn about salt rates.

**► In the country** at the level we do it... five days a week, eight hours a day, it doesn't work. I dedicate more than double the time most people do. Then, at the same level of talent, I have an advantage.

**► When we're ill**, one of the last things we have that we can enjoy is food.

**► Risk is to do something** that 99 percent of the time would be a failure.

**► It wasn't that we realized** we were revolutionary. It was other people's appreciation that caused us to look back and acknowledge what we'd done and how incredible it was.

**► When you get back** from your day's work, do you interview your wife? No, you'd never think of doing that. Would you think that I'd go back home after fifteen hours of being a chef and continue being a chef?

**► One person's creative** references don't necessarily be useful for another person. Each moment, each person, each situation is different and important. I am married, and very happily married, but we don't have children. If I had children, this interview would be different. I don't know how it would be different, but I know that it would be different.

**► I used to get lost thinking.** Why did one person like it but the other person didn't? One thought it was too much and the other thought it was not enough. It took me fifteen years to understand. Every person is a world. It's better not to mix. Otherwise, you're going to end up in the psychiatric unit.

**► When people arrive at El Bulli**, everybody goes through the kitchen. It's a way of making them feel home. When they leave, the only thing I ask is whether they've been happy. Everything in between, I don't particularly care.

**► You can use it as the Internet** now. Now society demands that people share their knowledge. It's asking multitudes of us to share their money and creative people to share their creativity. Whoever doesn't share their wealth, be it knowledge, money, or creativity, will be dead.



Photos by George Aronson  
(Left) David LaChapelle  
published by Oxo Press









# JODIE FOSTER

ACTRESS AND DIRECTOR  
46, LOS ANGELES

INTERVIEWED BY  
**CAL FRIEDMAN**  
OCTOBER 1, 2006

WHAT I'VE LEARNED

- **Fears.** Some of the most wounds that exist long before we exist.
- **Myosotis** was always late. It drove me crazy as a child. So I'm always on time—or a early.
- **There's** a tremendous amount of power that comes from not having to say yes.
- **It's very hard** for me to get a new car. It's really hard for me to get a new house. It's really hard for me to move on from the things that give me stability. I just... don't. There's a tendency to that which is great, because I'm totally loyal. But that keeps you locked in the past a bit. And it's hard to embrace the future if you are continually holding on to who you used to be.
- **There are** probably a series of moments that tell you what you are going to become. To me, that doesn't mean a moment I thought, I'm going to be famous and get a bunch of Academy Awards. To me, it's the moment when you know you will be the one who fulfills your mother's vicarious power dream.
- **I love** Los Angeles. I loved growing up here. I love living here, that it's a different approach to life. If you have a problem, you just go to the beach. You play volleyball or something. There's no external way of handling all your issues.
- **Critics** people think of strength as surviving. But I think it's surviving intact, and there's a big distinction.
- **My definition** of a friend is somebody who allows you even though they know the things you're most ashamed of.
- **Alimony** films are about people in a spiritual crisis. The Sever for a sec.
- **You couldn't** say me to be in my twenties again. I didn't know that I was ever going to be successful. I didn't know if I would be able to ever afford a place to live. I didn't know if I would take care of my family. These were like dumb questions when you're 20-year-old. But when you're twenty-three, all these are just a bunch of questions worth asking of you. I can't live with that anxiety.
- **The hardest** thing about life is your father is that it's heavy. You have to take responsibility for it, because you made it be so. You're the one who wanted to have children. You're the one who wanted to have a job. You're the one who we need to have more than one house. You're the one, and you have to take responsibility for those choices. I wouldn't do it any differently, but part of me will always wish being light.
- **The second** half of the job is trying to get the back.
- **People** are always surprised when I say that I'm an atheist.
- **In my home,** we practice all of them. We do Christmas. We do Shabbat on Fridays. We love Kwanzaa. I take pains to give my family a real religious home, a knowledge, because it's being well educated. You need to know why all these wars were fought.
- **Jonathan Kaplan** was adamant that the rape scene in *The Accused* be everything that we rehearsed. There would be no one left. But even after going through a massive amount of rehearsal, when every take, three of the guys just started crying. They were a mess. I had to spend my time in filming them, "It's okay. I'm fine. Everything's okay." There was one guy who was not a member of it. He was like, "My hair okay?" He was my buddy. That was the guy I could hang with because as a dancer we just talked about his dog or his life.
- **Some parts** of my brain as lived in the mathematical department. I can't retain numbers. If you tell me to be there at 9:30, I have to write it down, because I remember 8:45 or 10:30. I can't retain when my phone numbers. I don't know what night times services. I've seen through the new conceptualized rights how they limit parts of the lives that are damaged. For me, it's the whole abstract-number thing. But I can tell you a story about anything and remember it all.
- **Fear** is the number-one emotion that we're spending tremendous amounts of being aware to never slip.
- **I can shop** for stationary books. Little kids' clothes I can do. Sporting goods. Hardware. But not my own clothes. I go into a clothing store and start shaking. There's so much to pick from, and I never pick anything good. I have to rely on my sister to make it. I have in my contract that they have to give me whatever clothes my character wore. Because otherwise I wouldn't have any clothes to wear.
- **The most interesting** thing about being a person is being witness and supporting what they already are. It's standing there in awe. You get to be the one on the sidelines clapping.
- **In the end,** winning is developing better.





W nylon umbrellas  
pinkie (\$4,800) the  
coast. Vellon, cat  
low-century. That  
and (1910) by Chris,  
nylon and death  
er gloves (\$140)  
by Mountain hard  
and ar goggles  
(\$300) by Arco

#### A JACKET'S PRINCE BENEFIT

A little good old-fashion-  
ed fur along the edge  
of your nylon jacket's  
hood will catch snow as  
it falls and help you  
improve visibility. This  
comes in handy when  
climbing mountains.  
Or, you know, shoveling  
driveways. Either, really.



## THE ASCENT OF MAN

FOR ALL THE MINOR MIRACLES OF MODERN TECHNICAL OUTERWEAR, SOME  
OF THE WARMEST CLOTHES ON EARTH ARE STILL MADE FROM THE SAME  
STUFF THAT COVERED MALLORY AND SHACKLETON BACK IN THE OLD DAYS.  
HERE'S HOW TO MIX THE HIGH TECH AND THE LOW WITH STYLE.

PHOTOGRAPHER BY SASHARY ROPES



Previous page: Polymixie puff  
er jacket (\$195), wool and al-  
paca fur fur sweater (\$111),  
cotton shirt (\$32) and cotton  
sweater (\$27) by OAK, leather  
boots (\$25) by Prada, ski  
mask and mittens (\$11) by  
King & Stone, Poretec gloves  
(\$31) and nylon gaiters (\$74)  
by Mountain Hardware

#### BLEND THE OLD WITH THE NEW

Wool is warm as hell  
and comes from nature.  
Nylon, also sometimes  
known as polyamide, is  
incredibly strong and  
resists by rain. Combine  
the two in a blended  
cloth and you get the  
best of both worlds.



Wool-and-polyamide jacket  
(\$195) and outdoor pants (\$290)  
by Chloé Klein Collection, cot-  
ton vest (\$225) by Mountain  
Collection (\$43) by Eddie Bauer,  
jeans, nylon snow boots (\$100)  
by Timberland, vintage scarf  
from Brian Swan Animal Cakes  
Around NYC, cashmere gloves  
(\$300) for the Elder Skinsmen,  
gaiters (\$30) and sunglasses  
(\$160) by Black Diamond Equip-  
ment, for us (\$70) by AG

#### DON'T FORGET TO LOOK GOOD

You want your jacket to  
perform and you want to  
stay warm. But function  
doesn't have to come  
at the expense of form.  
Consider Armani's  
double-breasted, finely  
patterned take on the  
winter jacket, which,  
when buttoned up, pro-  
vides some self-defini-  
tion to the torso.



Nylon and down jack-  
et (\$210) and wool  
and cotton sweaters  
(\$480) by Giorgio Ar-  
mani, wool-and-ny-  
lon quilted pro-  
tect (\$250) by  
Eco, cotton shirt  
(\$30) by Brooks  
Cole, leather suede  
boots (\$400) by Tan-  
do, hand warmers  
(\$35) by Casella,  
ski-climbed ski boots  
from Village (\$135),  
Niche ski boots  
from (\$400) by  
Bella & Ross, nylon  
backpack (\$250) by  
Osprey, titanium mug  
(\$40) and of steel by  
Snow Peak



#### A FEW THINGS TO KNOW ABOUT DOWN

It's the warmest stuff on earth, for one, with each cluster of down containing dozens of filaments that trap warm air. For another, a down jacket's insulating ability is measured in "loft," the number of cubic inches of down fill. Good stuff fills 650, the best, 850. Last but not least, you have synthetic alternatives to the stuff plucked from ducks and geese. PrimaLoft and Thermore tend to dry a lot quicker than all-natural down and usually cost a bit less.



Aplo- and down jacket (\$200),  
wool trousers (\$250), and  
carbon fiber boots (\$150) by Patagonia  
Aplo- down jacket (\$200) by Patagonia  
Aplo- down jacket (\$200) by Patagonia  
Aplo- down jacket (\$200) by Patagonia  
Aplo- down jacket (\$200) by Patagonia



Wool trousers  
Carbon fiber boots  
Aplo- down jacket  
Aplo- down jacket



Wagon pants  
(\$119) and wool cap  
and foot warmer  
(\$30) and winter  
boots (\$149)  
by Fossil pants  
and vest (\$129) by  
Polartec the  
ice boots (\$149)  
(\$29) by L.L. Bean  
Squash boots  
at boots (\$149) by  
Buckhorn wool  
and (\$149) by D&B  
wool gloves (\$49)  
by Blackie through  
ice socks (\$149)  
(\$149) by  
Columbia Moon



**INVEST IN AT LEAST  
ONE BULLETPROOF  
SWEATER**

Okay, so it won't stop bullets, but a thick wool sweater will block wind, repel water, and keep body heat in and cold air out. Layer it under a nylon jacket and that's exactly all the warmth you need.



Polyester and down coats  
(\$199) and cotton-jersey (\$179)  
by Ross Black wool sweater  
(\$199) by L.L. Bean Signature  
cotton shirt (\$129) by Jans DC &  
Co., leather boots (\$149) by Cus  
Manc cotton gloves (\$149) for  
ice (\$149) cotton (\$129) and  
cotton (\$149) over Black &  
diamond Equipment goggles (\$179)  
by Oakley, ice by (\$179) by Nike

**HAVE SOME FAITH IN THE EXPERTS**

Mentzer has been cutting out mountaineers in down jackets for nearly sixty years. Burberry was on George Mallory's back during his run on Everest in the twenties. These brands have decades of experience behind them, and if they're good enough for the legends, they're good enough for you.

Reyn jacket (\$1400) by Moncler; wool and cashmere full-length (\$790) by Sperry; wool-and-silk-hemp trousers (\$170) by Jans; Wovato; additional full-length rain pants (\$470) by La Sportiva; cashmere hat (\$90) by Bonanza; Reptar; nylon gloves (\$30) and nylon carapace (\$340) by Blau; full-length rain pants (\$190) by Clancy-Norona; (\$125) and quilted (\$80) by Duck Club; second Equipment



Cotton parka (\$270) and nylon puffer vest (\$380) by Barley; 100% cotton quilted trousers (\$400) by Loro's; and Cap toe, vintage scarf; Brown Wool Shirts; Around Collar; Around VVC, etc. (\$170) by M1.

FOR MORE INFORMATION  
SEE PAGE 88. ENCLOSURE  
BY VALLEY DISTRIBUTION  
1514170. SET DESIGN BY  
JOHN FORD & ASSOCIATES  
FOR ART & PHOTOGRAPHY

THE BRITISH  
MAJORITY CLAIMS  
IN THE POWER  
GRANTED LEADER?  
FACILITY-FLAME  
CAPTION: 40,000

# DEFIANCE

INSIDE THE FINAL DAYS OF  
THE ELECTION HARRY REID  
COULDN'T WIN

H

E-BOOK FREE TRIAL

On the last full day of his last campaign, all the stars of *Survivor* were in the arena in time, and now he's just exhausted. An aide will come in soon and presidents to please go back to his house on the Wilsons and just rest. He says he will, he will, so soon as he's finished there. He has some ideas that maybe he'll watch game five of the Series down in Texas. He's pretty tired for sure but, grew up a big Indiana fan, and the Cardinals, too, joined to the middle down in St. Louis, he's only pulled to the outside world—but he'll rest for just about anybody to bring him out the Wilsons. He leaves the arena Wilsons. Reaching for the man who's coming for the first time to let the little guys, which makes us sense whenever. From ask him. So what, baseball, maybe there's back at the Wilsons.

he squanders a swarm of plain rooms in a futuristic Vegas neighborhood of office parks showing no signs of aught but a black, lifeless yaw. He's impeccably dressed—high collar, perfect knot, charcoal-gray suit with a black stripe. Yowes again. He's had his glasses, his eyes, which he never seems to fully open, look the most delicious, light-purple haze under such. When he was a kid in high school, he had no nose.

BY MARK WARREN



Mike is Mike O'Callaghan, a one-legged Korean War hero who showed up in Haddonston to teach at Basic High when Harry was a senior, and the meeting turned the boy's world upside out. O'Callaghan became Kilduff's history teacher, and boxing coach, and grand-dad figure.

ON ELECTION  
NIGHT—AN ALI-  
TOP THE WORLD  
BARKS THAT CER-  
TAIN TO LOSE—  
REMARKABLE  
ATTEMPT  
ALL WAS OVER  
FROM THE CITY  
AND ALMOST  
ALREADY WON.

agman's name is Manny Lopez Del Rio. He won't say why he's in, says Preston Elbert, who runs the campaign for the Nevada Democrats. Another

Outside this room, dozens of staff go through their last-minute drill, the receptionist's phone rings and rings—*Shit, we need Spanish speakers for tomorrow. Your mother, too? Terrific.* But there is a sense that the culmination of all their efforts

And as he hit the wind-up—I'm not finished fighting the big banks, the big insurance and big oil companies that take advantage of us—the crowd, which had been waiting politely for Mrs. Obama, was









WHAT I'VE LEARNED

# JESUS H. CHRIST

SON OF GOD, JAIL, PRETTY MUCH EVERYWHERE

INTERVIEWED BY  
ROSS MCCAMMOND



- » **Swartzie** *More than you thought, right?* I got that all the time.
- » **Frequent** *Are you holding out today, brother one... and another one...* And there's a "Jesus Christ!" It's a lot of energy off the back, if you'll pardon the expression. It's a direction. *We've become a rush all of a sudden. But I gotta I gotta.*
- » **Nash, 2000** *I know. An earthquake, then... hurricane after hurricane after hurricane, then the Yonkers, then Ohio State loses to Wisconsin. That here's the thing: I'm... War. In, Change.*
- » **It's just H.** It doesn't sound like anything. Ulises & Grant was the same way.
- » **Unbelievable**, when I'm having a hard time. I say, "Ulises & Grant?" I'm kidding, of course.
- » **"Samuel L. Jackson"**
- » **These** *give me most credit are the ones who neither need it nor deserve it. Miley Cyrus. Looking me for winning an MTV award, for instance—that was all you, sweetheart.*
- » **And Tony Danza**, "God's plan?" Let me tell this straight: God called a little package that a Cowboys guard didn't pick up, allowing a Grant to stick to a wire into the earl, which fractured your clavicle, ending your season—(that was part of God's plan) Bloor's a plan for Tony Roper. Check your Jesus complex, son.
- » **Properly** *grasped?* Jesus.
- » **It's funny** On a philosophical level, I agree with Michael Pollan on pretty much everything. Personally, however, I had him as an affordable put: Go figure.
- » **They're all** *in their own ways. Matthew, Mark, Luke, and, I guess, John. But you should have heard me in the "Q Gospel." Never ended into the Bible. Let's be honest: But it was like a "Jesus Greatest Hits."*
- » **Met Met** *Met, Met, Met, Met.*
- » **Tax collectors**, After all these years, they still get to me.
- » **Shout of Tunes?** *Not me. The piece of meat, however.*
- » **For the record**, I won't accept it. I was in Iran. It's an old word for kindness. You need lots of stuff filed, you can't listen.
- » **Never forget** where you came from. I came from a small town in the country. Your hand not people tops. It shaped me.
- » **A man** *should have a creed. And a mission. You have a creed and a mission, you'll be all right.*
- » **You want comfort?** Look to the cross.
- » **The ones I like** *Lord of Hosts, King of Kings, J. C., Lamb of God, Prince of Peace, Immanuel, Emmanuel, Sweet Jesus is Mine, the Light of the World, the Bread of Life, the First and the Last, the Good and the Way, But Jesus is Mine. My friends call me Jesus.*
- » **There's no one** *who the hosts are or why I'm fond of them.*
- » **Others** *have a way of killing themselves off. Most of the time you don't have to do it for them. I know a really doesn't seem like that right now.*
- » **The difference** *between love and sex? Trust.*
- » **It's either** *pro-Estate or just-Estate. If you know what I mean.*
- » **There's no** *giving the hosts for years. I started that.*
- » **You become a man** *when you see the heavens torn apart and the Spirit descending like a dove. At least that's how it happened for me.*
- » **Do not judge**, so that you may not be judged. For with judgment you make me, you will be judged. I'm restoring, of course.
- » **Make me**, you might have.
- » **Can't get an A** *and a C?*

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